

signatures

A SIGNATURE OF CHARLES BUKOWSKI POETRY.

nd.TARGETS 4.np.

list sixty-one

format: Printed lacquered cream card covers, 8 1/2" tall by 6 7/8" wide, saddle-stitched, possibly trimmed (after binding), comprising pages 13-20 from the December 1960 issue of TARGETS magazine published in Albuquerque, N.M. by W.L. Garner, pages 16/17 forming the booklet's centre, with a band measuring 4" by 6 7/8" bound in between the covers and the first leaf/conjugate (pp13/20). Front and rear covers bear drawings signed 'Pickette.'

binding: Two staples saddle-stitched through the spine, their teeth returned through the middle sheet (pp15-18) on compression, between each staple's holes of entry, making it unlikely this copy was disbound/rebound. The pages are bound tight to the covers, dismissing the possibility the first six leaves were merely torn out.

provenance: This copy was sent to Al Purdy by the author early in 1965, along with a few other magazine 'collections' of his work. These probably included the copy included here of TARGETS 15 (the little-known third Bukowski signature), and the issue of EPOS magazine devoted entirely to Bukowski's work, **POEMS AND DRAWINGS**, 1962, Crescent City, Fla. [Seamus Cooney's note p54 **THE BUKOWSKI/PURDY LETTERS A Decade of Dialogue: 1964-1974**, (1983) Paget Press, Sutton West/Santa Barbara]. Purdy's first letter in the Purdy/Bukowski correspondence

was written late 1964 (p15). In a letter dated Jan 25/6 1965, Bukowski tells Purdy:

"I have given all my copies of early books to any drunken whores who came upon me or with me, and so they are gone, the whores, the books... but if you want to read I will work you up a bundle of crap and drop it in an envelope, I mean special editions of Buk mags (one or 2). I mean with a group of poems..." (p38).

Purdy replies in a letter dated Feb 25:

"like to read your stuff, but don't wanna rob you of mags you might need for whatever reason in future-" (p41).

Bukowski reiterates Mar 2, 65:

"I'm out on [ie of] my old books but I will send you some mags with large sections of my stuff and etc. as I promised but haven't done." (p43).

Then in Purdy's letter dated Mar 19/65:

"Hey - got your mags, and thanks. Gone over em a couple times, recognize some from last book - A WORD ON THE QUICK AND MODERN POEM-MAKERS, THE MIRACLE, SPITE, SUICIDE and the one about splendidly furnishing two glasses." (p53).

Cooney identifies that "last book" as the EPOS special issue, although 'Suicide' also appears in **COLD DOGS IN THE COURTYARD**, published 1965.

origin: In David Barker's **CHARLES BUKOWSKI: A BIBLIOGRAPHIC PRICE GUIDE FOR COLLECTORS AND DEALERS**, 1983, Salem,Oregon, the appendix entitled 'NOTES ON A FEW BUKOWSKI RARITIES AND/OR POSSIBLY SPURIOUS EDITIONS,' considers the two putative TARGETS chapbooks:

"The next two items to be discussed have caused a certain amount of controversy among Bukowski collectors.

"Generally accepted for years as authentic, some (but not all) copies of these two early offprints appear to have a spurious origin. I'm speaking of the two extremely rare alleged chapbooks which were supposedly created by stapling unbound sheets from TARGETS magazine into wrappers. The first of these **A SIGNATURE OF CHARLES BUKOWSKI**, [sic] was supposedly created in 1960 from sheets intended for the then-not-yet-published December 1960 issue of TARGETS: A Magazine of Poetry, issue #4." "Collectors and bibliographers who accept these as authentic offprints believe that a limited edition of only six copies of each of these chapbooks were issued from Albuquerque by TARGETS for Bukowski's personal use, before the magazines were published." (p52/3).

Further down page 53 Barker adds:

"While I have not yet seen any evidence that genuine offprint copies exist of **A SIGNATURE OF CHARLES BUKOWSKI**, [sic] it appears that authentic preprints of the second TARGETS item, **BUKOWSKI SIGNATURE 2**, may in fact exist."

This refers to Al Fogel's copy of the second offprint, inscribed by Bukowski to John William Corrington (whose book **MR. CLEAN And Other Poems**, 1964, San Francisco, Bukowski wrote the introduction for). The inscription reads: "Wm - Targets sent me a handful of these. Here's one for your bereavement - Buk;" Corrington recalls receiving it in 1961. Further on Barker concludes: "In light of this, [the authenticity of the Fogel copy] it seems possible that authentic preprint copies of **A SIGNATURE OF CHARLES BUKOWSKI** (1960) [sic] may also exist, although none have yet been brought to my attention." (p54).

Limitation: The first indication of limitation recorded comes in Bukowski's inscription to Corrington in the second offprint chapbook: "a handful of these." Sanford Dorbin in his **A BIBLIOGRAPHY OF CHARLES BUKOWSKI**,

1969, L.A., quotes John Martin, the publisher under the Black Sparrow Press imprint: "about half-a-dozen copies..." (B2:p27). Al Fogel in his **CHARLES BUKOWSKI: A COMPREHENSIVE CHECKLIST (1946-1982)**, (1982) Miami, gives it as: "approximately 6 copies." (A4:p9). Tom Groff, bookseller and publisher of Blackrose Editions (imprint on Bukowski's **AFTERMATH OF A LENGTHY REJECTION SLIP**, first separate edition), who is currently compiling the definitive descriptive bibliography of Charles Bukowski, figures there were no more than ten, probably less. All these speculations, including Barker's, seem to derive from John Martin's quote in Dorbin B2.

**origin disputed:** On page 53 of the Barker guide, disagreement with these chapbooks originating from TARGETS is presented:

"Veteran Bukowski publisher and collector Marvin Malone (editor and publisher of THE WORMWOOD REVIEW) however, believes that both of these TARGETS chapbooks are frauds, manufactured first editions which were created long after the magazine issues appeared. According to Malone, there were no separate publications: a few copies of each chapbook were made up for Bukowski's personal use by disbounding copies of the magazine, discarding the other contents and stapling the centre sections back into the original covers of the mags. Malone believes that this alteration was done outside Albuquerque, years later, to create artificial rarities. If, in fact, that is what happened, then the correct first states of these items from the collector's standpoint must be the intact issues of the magazines with all the contents, as published.

Malone offers as evidence the fact that he was in Albuquerque at the time the magazines came out, and as an early supporter of Bukowski's work, he would have been aware of the chapbooks' publications if they had

"been issued by TARGETS at that time. Furthermore, he points out that a similar bastardization occurred with **GRIP THE WALLS**, which he published as a special centre section of THE WORMWOOD REVIEW, issue #16, vol.4, no.4, on December 28, 1964. WORMWOOD did not publish an offprint edition of **GRIP THE WALLS**, and all so-called offprint chapbook copies of this title are fraudulent.

**GRIP THE WALLS** appeared only as a centre section in THE WORMWOOD REVIEW, yet copies of a bogus offprint edition have appeared on the rare book market, having been manufactured by disassembling the published mag, throwing out all the non-Bukowski contents, and stapling the centre section back into the mag's wrappers. Malone suspects that the person who created the faked offprints of **GRIP THE WALLS** is probably also responsible for creating at least some of the TARGETS offprint copies."

The first Bukowski appearance in THE WORMWOOD REVIEW is in the October 1962 issue (#7). In Elliott Anderson & Mary Kinzie's **THE LITTLE MAGAZINE IN AMERICA: A Modern Documentary History**, (1978) Pushcart Press, Yonkers, Malone writes:

"In September 1960, the present editor arrived in Storrs, Connecticut - brash from mimeograph publishing in New Mexico, where little mags perennially thrive." (p393).

Unless the December 1960 issue of TARGETS came out before his departure, or Malone returned to New Mexico (say for Christmas, in which case he wouldn't have been around Albuquerque between September and December 1960), he wasn't there for the issue's publication; and moreover, he was less likely to be aware of an issue of "six copies" got up before the publication of the magazine for the author's use. Malone's 'A BEGINNER'S BIBLIOGRAPHY OF BUKOWSKI:' in THE WORMWOOD REVIEW #24 (1966), p25, doesn't even mention the TARGETS

signatures, while including at the number nine spot the WORMWOOD centre-spread "detachable booklet" **GRIP THE WALLS**; pointing out at an early period a bibliographic overlooking of the TARGETS signatures, even as centre sections of the magazines, no different from **GRIP THE WALLS**.

The existence of sophisticated offprint chapbooks of **GRIP THE WALLS** doesn't immediately dismiss all offprint chapbooks as sophistications of their original issues: it might be, for instance, that someone attempted the sophistication of offprint chapbooks of **GRIP THE WALLS** after seeing the authentic TARGETS offprints (copies of the far better-known WORMWOOD REVIEW were much more accessible than those of the two TARGETS issues: TARGETS is not even alluded to in the above-mentioned **THE LITTLE MAGAZINE IN AMERICA**; nor in either the **COMPREHENSIVE INDEX TO ENGLISH-LANGUAGE LITTLE MAGAZINES 1890-1970**, edited by Marion Sader (1976) Millwood, NY, or the relevant volumes of the annual **INDEX TO LITTLE MAGAZINES**, edited by Sheehy & Lohf and published by Alan Swallow from Denver.

Malone's suspicion and account of probable origin fail to explain the Fogel copy of **BUKOWSKI SIGNATURE 2**, and the almost-impossibility of "disbounding copies of the mag, discarding the contents and stapling the centre sections back into the original covers of the mags." as described above, the present binding returns the teeth of each staple back into the centre (and slightly into the first) sheet characteristic of a stapler; if the staples were

re-inserted through these eight holes, it could only have been accomplished manually, but there are no irregularities of curvature on either staple (or abrasions where some instrument has been used to 'refold' them) as one finds with refitted staples.

The two extrapolations of Malone's theory are equally tenuous: that someone went to such meticulous lengths as early as 1961 (for the Corrington copy), and as late as 1965 (for the present offprint chapbook), "to create artificial rarities," somehow perfectly returning each staple through four old holes so the rebinding would go undetected, at a time when Bukowski's first publications could not possibly have fetched the price of an evening's indulgence; or, that the sheets in fact remained unbound (possibly acquired from W.L. Garner, editor of TARGETS), and were later surreptitiously stitched into unused covers of the original issue. The recurrence of either of these scenarios for the second signature, given that Bukowski received copies of each offprint, reduces the hypothesis to a recreation. On the other hand, if it is to be contended both chapbooks were sophisticated at the same time, the Corrington inscription returns us, at the latest, to 1961, still leaving us the problem of Bukowski's retention of copies as late as 1965.

It could be that the writer 'hands out' or 'sends out' his books "to whores," or to other writers, not so much for critical feedback (this may be true of Bukowski whose sense of significance seems to have formed early on his independence from that whole machine: "I want all you guys to hate me anyway..."/retorted between poems on

his Takoma recording **BUKOWSKI READS HIS POETRY**); it's like a sacrament, a gesture imposing recognition of that sense of significance. It's much different pressing mag contributions (even offprints) on the unwary or disbelieving: obscure little mags only work their magic on the initiated. This could explain not only the present chapbook surviving in Bukowski's possession till 1965, but also the documented survival of the copy of the EPOS special issue (1962) sent to Purdy in 1965 (while claiming: "I have given all my copies of early books to drunken...") even though the quantity of the EPOS issue available for sale or distribution by the author wasn't any greater than the print runs of his 'books' of the same period. Supporting this contention is the presence of TARGETS 15, the third Bukowski signature, among the periodical 'collections' sent to Purdy early in 1965.

(The only significant rub to this theory is 'where is Corrington's **A SIGNATURE OF CHARLES BUKOWSKI POETRY**, and Purdy's **BUKOWSKI SIGNATURE 2**'?)

**precedence:** Separate Bukowski publications preceding the offprint issue of **A SIGNATURE OF CHARLES BUKOWSKI POETRY** include:

**20 TANKS FROM KASSELDOWN**, the broadsheet, or folio of 1000 copies included in **PORTFOLIO III**, 1946, Black Sun Press, Washington, D.C.

the special Bukowski issue of **HARLEQUIN**, Vol. 2 No. 1, 1957, L.A. (although I haven't seen a proper description of this issue to determine if in fact it contains Bukowski work exclusive of reviews, editorial presence, and ads, not to mention other creative work).

**HIS WIFE, THE PAINTER**, the broadside dated 6/16/60,

produced as HEARSE Broadside No.1 in 1960 in an edition of 201 copies, 150 reserved for COFFIN I (1964), both issued from Eureka,Ca.

[THE PAPER ON THE FLOOR, the booklet, or folded broadside (see chronology below), was produced in 1960 by HEARSE Press, Eureka, in a run of 151 copies, all but one copy reserved for COFFIN I, the portfolio of 41 broadsides and booklets (Dorbin says 40) issued 1964; the two other broadsides of Bukowski's four inclusions in the portfolio, THE OLD MAN ON THE CORNER, and WASTE BASKET, were apparently produced later than 1960].

Bukowski's first regularly published book, **FLOWER, FIST AND BESTIAL WAIL**, HEARSE Press, Eureka, was produced November 1960 (according to Dorbin and Barker, although Fogel says June, and Fox gives 1961) in an edition of 200 copies which were reputedly not distributed until 1961 (Barker p52).

Barker contends that the putative offprint from THE OUTSIDER I (Fall 1961, New Orleans), A CHARLES BUKOWSKI ALBUM, supposedly issued 1960 by the publisher Jon Webb in an edition of 5 copies, if genuine, could qualify as Bukowski's first book. However, assuming the Webbs printed the pages of THE OUTSIDER I in order (an assumption supported by several indications throughout the first three issues of THE OUTSIDER in 'The Editor's Bit' columns), and given the facts (from the rear cover) it took them "exactly 9 mo. to do this issue" and "3 days to do a page," the best-case scenario for producing the Fall 1961 issue (ie issued September 1961) would put the starting date somewhere back in November 1960. From internal evidence the dating of the Bukowski pages (48-53) can be approximated: page 74 has a date of 5/21/61; working backwards three days per page (24 pages or 72 days before) brings us to March 8, 1961 as approximate date for starting the Bukowski pages through the press. This is roughly confirmed by computing the time it took to get from page 5 (the first page printed) to page 46 (ie 42 pages at 3 days a page), about 126 days: 126 days past November 1 is March 6. Although several variable factors keep this speculation loose, if we accept pages were printed as numbered, the putative offprint chapbook, A CHARLES BUKOWSKI ALBUM, couldn't have been iss-

ued in 1960. [Evidence the Webbs issued offprints, in this case the Miller/Lowenfels correspondence, is found on page 80 of THE OUTSIDER V.1 N.3. Although unrecorded by Maynard & Miles in **WILLIAM S. BURROUGHS A Bibliography 1953-73**, the Burroughs piece in THE OUTSIDER I, 'OPERATION SOFT MACHINE/CUT,' (pp74-79), also suggests offprint publication].

Weighed thus, it appears the only separate Bukowski publications certainly preceding **A SIGNATURE OF CHARLES BUKOWSKI POETRY** are two broadsides, one issued only as part of a portfolio, and the fugitive issue of an obscure magazine.

significance: Twenty-seven separate productions of work by Charles Bukowski were issued to December 1966 (excluding the five Black Sparrow broadsides), comprising the first (underground) phase of his publishing life. Of these, only two items, **LONGSHOT POMES FOR BROKE PLAYERS** (1962. 7 Poets Press), and the pirated **THE PRIEST AND THE MATADOR** (nd,np), were not the product of a little magazine (though the latter was apparently reprinted directly from its original exposure in EPOS, or its subsequent publication in **RUN WITH THE HUNTED**). A few items listed were definitely not issued in a form separated from the magazine: **OUTSIDER OF THE YEAR**; **A SIGNATURE OF POETRY/TARGETS 15**; **GRIP THE WALLS**; **PRESENTING BUKOWSKI**; and **NIGHT'S WORK (INCLUDING BUFFALO BILL)**. Three of the four COFFIN items, although separate formats, came out only as fascicles of the portfolio. A separate offprint of **A CHARLES BUKOWSKI ALBUM** is the only conjectural item listed.

The point is that collections of Bukowski's work appearing in little mags (particularly as a feature, provided special titles), have substantially the same significance as do the early books when considered together functions of the phenomenon of the little magazine. The editors/publishers of little magazines almost exclusively published Bukowski during this period, not the small presses. And though the two often overlap, the significant aspect is that Bukowski's earliest recognition and promotion came from these little mag publishers, in the form of feature publication, or extension of the little mag. Bukowski features not disguised as books, such as HARLEQUIN Vol.2 No.1, the three TARGETS signatures, A CHARLES BUKOWSKI ALBUM, OUTSIDER OF THE YEAR, GRIP THE WALLS, PRESENTING BUKOWSKI, and NIGHT'S WORK (INCLUDING BUFFALO BILL), all served to establish his work in the collective periodical mind (subway pomegranate) as phenomenon, writing singled out amid the poems and stories of an endless index of names, for special attention. The book - as phenomenon - does not arch the brows in quite the same way.

chronology to December 1966: The descriptions not only include the standard title/date/press/place/limitation/and number of pages, but also the little mags and editors out of which the presses or publications extended, providing what I consider to be the significant context for evaluating Bukowski's underground phase. The five Black Sparrow broadsides issued 1966 have been excluded.

- 1 **20 TANKS FROM KASSELDOWN.** Spring 1946. Black Sun Press. Washington,D.C. PORTFOLIO III. Caresse Crosby/Henry Miller. 1000 portfolios o/w 300 deluxe. One of 34 fascicules in the portfolio; not issued separately. [Dorbin describes it "both sides of leaf 8"; Barker calls it a "single folio sheet"]
- 2 1957. Los Angeles. HARLEQUIN Vol.2 No.1. Barbara Fry. (Bukowski's 8 poems and 3 stories comprise pages 3-27 of the issue). [the editor was the legendary Texas million-heiress played by Joyce in POST OFFICE (pp34-54), the first Mrs. Chinaski (Fox p37)]
- 3 **HIS WIFE, THE PAINTER.** 6/16/60. HEARSE Press: HEARSE Broadside No.1. Eureka,Ca. (HEARSE: A Vehicle Used To Convey The Dead)/COFFIN I. E.V. Griffith. 50 copies issued 1960 (of 201 printed; 150 issued 1964 in COFFIN I). broadside.
- 4 **[THE PAPER ON THE FLOOR.** 1960. HEARSE Press. Eureka. (HEARSE: A Vehicle Used To Convey The Dead)/ COFFIN I. 151 copies (150 issued 1964 in COFFIN I); not issued separately. [Fox, who gives this as 1959, describes it as a "separate Folder Poem three pages long"; Dorbin calls it a folded broadside; and it is described in Peter Martin's bibliography in THE LITTLE MAGAZINE IN AMERICA (p703) as a booklet]
- 5 **A SIGNATURE OF CHARLES BUKOWSKI POETRY.** nd. extracted from TARGETS 4. (December 1960, Albuquerque N.M.) W.L. Garner & L. Alpaugh. 6 copies. 8pp.
- 6 **FLOWER, FIST AND BESTIAL WAIL.** (1960) HEARSE Press: HEARSE Chapbooks 5. Eureka. (HEARSE: A Vehicle Used To Convey The Dead) E.V. Griffith. 200 copies. 28pp. [Dorbin gives the date as November 1960; Fogel, June 1960; Fox, 1961; and Barker, November 1960 with distribution in 1961 (p52)]
- 7 **A CHARLES BUKOWSKI ALBUM.** nd. [Loujon Press] np. (extracted from THE OUTSIDER I: Fall 1961, New Orleans) Jon & Gypsy Lou Webb. 5 copies. 6pp.

8 BUKOWSKI SIGNATURE 2. nd. extracted from TARGETS  
7. (September 1961. Albuquerque) W.L. Garner & L. Alpaugh. 6 copies. 8pp.

9 LONGSHOT POMES FOR BROKE PLAYERS. (1962)  
7 Poets Press. New York. Carl Larsen, publisher. about  
200 copies. 44pp. [Dorbin dates this early in 1962. This  
is the only title of Bukowski's underground phase not issued  
by a little magazine.]

10 RUN WITH THE HUNTED. (1962) MIDWEST Poetry  
Chapbooks 1. Chicago. (MIDWEST: A Magazine of Poetry  
And Opinion) R.R. Cuscaden. about 300 copies. 32pp.  
[Dorbin dates this Spring 1962]

11 POEMS AND DRAWINGS. 1962. Crescent City, Fla. EPOS  
extra issue. Will Tullos & Evelyn Thorne. 500 copies o/w  
300 to subscribers. 28pp. [The editors of EPOS give the  
projected date of publication as Fall 1962 (p59 of THE  
OUTSIDER V.1 N.3)]

12 THE PRIEST AND THE MATADOR. nd. broadside.  
[pirated from EPOS or from 10 above.]

13 OUTSIDER OF THE YEAR. Spring 1963. Loujon Press.  
New Orleans. THE OUTSIDER Vol.1 No.3. Jon & Gypsy  
Lou Webb. 3100 copies. 27pp section of the issue; not  
issued separately.

14 CHARLES BUKOWSKI A SIGNATURE OF POETRY.  
September 1963. Casabuelo, Sandia Park, N.M. TARGETS  
A Quarterly of Poetry 15. W.L. Garner & L. Alpaugh.  
20pp section, half the issue; not issued separately. [re-  
printed separately in an edition of 67 numbered copies,  
September 29, 1987.]

15 IT CATCHES MY HEART IN ITS HANDS New & Selected  
Poems 1955-1963. (October 1963) Loujon Press: Gypsy  
Lou Series No.1. New Orleans. (THE OUTSIDER) Jon &  
Gypsy Lou Webb. 777 copies. 102pp.

16 SAME OLD THING, SHAKESPEARE THROUGH MAILER. (November 1963) WORMWOOD REVIEW Press. Storrs, Ct. THE WORMWOOD REVIEW 11, Vol.4 No.3. Marvin Malone. 500 copies. promo broadside for issue 11.

17 THE DAY. nd. [Loujon Press] np. (THE OUTSIDER) Jon & Gypsy Lou Webb. folded broadside; facsimile tis dated November 23 1963, the poet's response on receiving his copy of IT CATCHES MY HEART IN ITS HANDS; laid into copies of the book issued subsequently; not issued separately.

18 THE OLD MAN ON THE CORNER. (1964) HEARSE Press. Eureka. fascicule in COFFIN I. E.V. Griffith. 150 copies. broadside; not issued separately.

19 WASTE BASKET. (1964) HEARSE Press. Eureka. fascicule in COFFIN I. E.V. Griffith. 150 copies. broadside; not issued separately.

20 PRESENTING BUKOWSKI. (1964) Underground Press. San Francisco. NOTES FROM UNDERGROUND I (incorporating "renaissance"). John Bryan. 8pp section of the only issue of this periodical (often considered an anthology); not issued separately.

21 GRIP THE WALLS. (December 1964) WORMWOOD REVIEW Press. Storrs. THE WORMWOOD REVIEW 16, Vol.4 No.4. Marvin Malone. 600 copies o/w 24 signed/illustrated. 8p section of the issue; not issued separately.

22 CRUCIFIX IN A DEATHHAND New Poems 1963-65. (April 1965) Lyle Stuart: A Loujon Press Award Book. New York. (THE OUTSIDER) Jon & Gypsy Lou Webb. 3100 copies o/w 78 deluxe. 102pp.

23 COLD DOGS IN THE COURTYARD. (1965) LITERARY TIMES/Cyfoeth Publications. Chicago. (LITERARY TIMES) Jay Nash. 500 copies. 23pp. [Dorbin dates this Summer.]

24 **CONFESIONS OF A MAN INSANE ENOUGH TO LIVE WITH BEASTS / Fragments From A Disorder / See: Human Race.** 1965. Mimeo Press. Bensenville, Ill. (OLE) Douglas Blazek. 500 copies o/w 25 signed. [49pp] [Dorbin dates this August 1965.]

25 **ALL THE ASSHOLES IN THE WORLD AND MINE.** (1966) Open Skull Press. Bensenville. (OLE) Douglas Blazek. 400 copies. 26pp. [Possibly published before May as an ad for the book appears in OLE 4 (May 1966).]

26 **THE GENIUS OF THE CROWD.** (1966) 7 Flowers Press. Cleveland. (Marrahannah Review/Quarterly/Newsletter) d.a. levy. 103 copies. 22pp. [Dorbin dates this June 1966, but it is not even projected in the 3-page 'REPORT FROM 7 FLOWERS PRESS,' at rear of OLE 4, May 1966; and given that the bulk of copies were confiscated during the infamous raid on the Asphodel Bookshop in Cleveland, December 1, 1966 (suggesting slight distribution), a later date seems possible.]

27 **NIGHT'S WORK (INCLUDING BUFFALO BILL).** (December 1966) WORMWOOD REVIEW Press. Storrs. THE WORMWOOD REVIEW 24, Vol.6 no.4. Marvin Malone. 600 copies o/w 24 signed. 12pp section of the issue, which includes Malone's 'A BEGINNER'S BIBLIOGRAPHY OF BUKOWSKI'; not issued separately. [Dorbin dates this March 1967; Fogel concurs; Fox passes the item in reference only, giving it as 1966 (probably from the copyright date); Barker gives December 4, 1966. Malone writes in THE LITTLE MAGAZINE IN AMERICA (p394): "issues are mailed out two at a time to save effort in addressing, save the cost of envelopes and cut the postal bill in half." Dorbin (p51) dates issues 19 and 20, February 1966; (p52), dates issues 21 and 22, July 1966; the interval between, four months, same as between July and December 1966. The legal-size list of 'EXCHANGE MAGAZINES' in issue 23 ends: "continued in WORMWOOD 24." The same sheets in issue 24 end with an excerpt from a letter to Malone from Jim Lowell, proprietor of The Asphodel Bookshop, outlining his recent obscenity bust, December 1, 1966, due to poetry publications he stocked. Malone's closing

paragraph refers to d.a. levy "dodging a warrant for his arrest." Levy surrendered early January 1967. These last sheets are mimeographed (the regular pages are offset), meaning the editor types on stencils then (presumably) runs off the number of copies he requires. Malone's one-man show suggests he wastes no time getting from station to station on his assembly line: these last sheets would have to go to the printer to be bound with the guts (ie the issue would have to hang around the printer's in unbound stacks if these last sheets weren't on time...). And if issue 24 went out with issue 23, it seems unlikely Malone would wait another two months to begin distributing the package, when issue 23 had already been under the bed a couple of months (assuming issue 24 was printed in December, closer to the time of the editor's final paragraph.)]

[Note: Dates of publication for items 6, 11, 16, 25, and 27, are disputed by Fogel, who claims that "I asked the various publishers to furnish the month as well as the year a specific work was published in order to determine its chronological priority" (p7). Asking Evelyn Thorne in 1982 to recall the month of publication for the special Bukowski issue of EPOS published in 1962, unless she noted this information and had retained her files that late, is the kind of objectivity bibliographers have learned to be cautious about. Contemporary references (ie ads, reviews, extracts, etc), while not much more reliable, have the benefit, at least, of closing the gap.]

scarcity: A SIGNATURE OF CHARLES BUKOWSKI POETRY, A CHARLES BUKOWSKI ALBUM, & BUKOWSKI SIGNATURE 2 are by all estimates of quantities produced, the poet's rarest titles, each issued in an even smaller quantity than the accountable number of copies of HARLEQUIN preserved (Barker, p40: "less than ten copies known to exist"), the most desirable of all Bukowski publications by dint of a compound scarcity with precedence.

Two copies of **BUKOWSKI SIGNATURE 2** have been accounted for (Fogel's, now in Michael Montfort's collection; and one in the Bukowski Archive at UCAL, Santa Barbara); the second-hand reference to two other copies in private collections (Barker p56) remains unconfirmed. A copy of **A CHARLES BUKOWSKI ALBUM** in private hands, reportedly tracked down by Fogel (Barker p52), at the time of Barker's writing (1983) had not been authenticated. Fogel's checklist doesn't record the title. Regarding Marvin Malone's contention that all copies are frauds, and David Barker's conclusion: "it is fairly obvious that fraudulent copies of both TARGETS offprints must also exist, given the rarity of the genuine items (if they do in fact exist) and the ease with which bogus copies could be manufactured from complete issues of the magazines" (p54), it should be noted that even these fake copies seem to have escaped the notice of everyone I polled for this census.

sightings: This inventory, in attempting to locate copies of **A SIGNATURE OF CHARLES BUKOWSKI POETRY** (the offprint chapbook), also looked to record past witness to their whereabouts (ie accounts of the chapbook's appearance in bookdealers' catalogues, reference works, etc). The existence of copies sophisticated subsequent to the production of the original putative edition of 6 copies, ie doctored copies of the magazine issue of TARGETS 4 misrepresented, was also questioned. The sources polled represent the likeliest sources I know of pertinent info.

David Barker (bookseller, writer, author/publisher of **CHARLES BUKOWSKI: A BIBLIOGRAPHIC PRICE GUIDE FOR COLLECTORS AND DEALERS**): has never seen one nor does he have knowledge of the whereabouts of one; neither has he knowledge of any fake copy exposed.

**CHARLES BUKOWSKI: A BIBLIOGRAPHIC PRICE GUIDE FOR COLLECTORS AND DEALERS:** "I have not yet seen any evidence that genuine copies exist of **A SIGNATURE OF CHARLES BUKOWSKI**" [sic] (p53).

Baroque Book Store, Hollywood: Red, the proprietor, and a good buddy of Bukowski's, as well as a good source for Bukowski material, has never seen one.

Allen Berlinski, publisher of Sun Dog Press out of Northville, MI, Bukowski intimate and collector: has not seen one nor does he know of anyone who has.

Bukowski Archive, at the University of California, Santa Barbara: Ms Laurie Ritchie of the Dept of Special Collections confirms there is a copy of the offprint chapbook in the archive. This, Bukowski's own copy, is the one described by Dorbin, and also the one Fox took his information from (as he listed TARGETS 4 in his undated section).

Sanford Dorbin, Bukowski bibliographer: not contacted.

**A BIBLIOGRAPHY OF CHARLES BUKOWSKI** By Sanford Dorbin: the chapbook's first description (p27: B2).

**BUKOWSKI CHECKLIST** [by] Sandy Dorbin [in] SMALL PRESS REVIEW #16: not listed.

Al Fogel, collector and compiler of **CHARLES BUKOWSKI: A COMPREHENSIVE CHECKLIST (1946-1982)**: describes it apparently from Dorbin's info (p9: A4): Al was not contacted.

Hugh Fox, author of **CHARLES BUKOWSKI: A CRITICAL AND BIBLIOGRAPHICAL STUDY**: describes only the contents of the Bukowski portion of TARGETS 4 in his section of periodical contributions, but the fact he lists this information in the undated section of periodical contributions suggests he wasn't describing the magazine (which is dated) but rather the offprint chapbook that ultimately went with the rest of the author's archive, to UCAL, Santa Barbara: Hugh was not contacted.

W.L. Garner, editor of TARGETS, could not be located.

Tom Groff, publisher of the first separate edition of Bukowski's **AFTERMATH OF A LENGTHY REJECTION SLIP**, and currently compiling a descriptive bibliography of Bukowski: has not seen a copy, nor has he knowledge of the whereabouts of a copy, or of one trading.

Joseph the Provider Books, Santa Barbara: Ralph Sipper, co-owner, has no knowledge of the whereabouts of a copy. Jo the Pro, one of the major literary rare book firms in the world, managed the dispersal of Al Fogel's famous collection of Bukowski material (including the second TARGETS signature).

Library of Congress: no copy catalogued.

Marvin Malone, editor of THE WORMWOOD REVIEW, and authority on the little magazine movement of the 20th century: rejects the authenticity of the offprint (Barker p53): Marvin was not contacted.

**A BEGINNER'S BIBLIOGRAPHY OF BUKOWSKI** [by Marvin Malone; in] THE WORMWOOD REVIEW #24: not listed.

John Martin, publisher of Black Sparrow Press, now in Santa Rosa, and the person, among all Bukowski supporters, most responsible for more night lit by the poet's flame constantly: has only ever seen the copy in the author's archive which was organized by John for transfer to UCAL, Santa Barbara.

Michael Montfort, photographer, and collaborator with Bukowski on a handful of most beautiful productions, such as **SHAKESPEARE NEVER DID THIS**, **HORSEMEAT**, **THE WEDDING**, **CARLTON WAY SUITE**, and the catalogue of his recent exhibit in Germany: has never seen one, nor heard of a copy offered. Michael owns the only privately-held copy of **BUKOWSKI SIGNATURE 2** accounted for.

National Union Catalog: not listed.

Maurice Neville, bookseller: in his catalogue 13 (1986), item 50 is '**A UNIQUE COLLECTION OF THE WORKS OF CHARLES BUKOWSKI**' comprising almost a thousand parts, including 153 books, 150 mags (a copy of both issues of HARLEQUIN magazine), records, letters, artwork, photos, and almost 3000 pages of mss (218 separate pieces); the collection was acquired by the University of Southern California. Building for some time, this collection however does not contain the TARGETS offprints.

Rare Book Room, Greenwich Village: Roger Richards, proprietor, and publisher, has not seen a copy.

Michael Sherick, bookseller, and one-time Black Sparrow employee: has no knowledge of the whereabouts of a copy nor of one ever offered.

University of Southern California Bukowski Collection: Loss Glazier, curator of the American Literature Collection, and Bukowski publisher (whose recent festival boasted the first Bukowski reading in seven years), is fairly sure no copy reposes in the USC collection (which is not yet completely catalogued).

Jeffrey Weinberg, bookseller and occasional Bukowski publisher: has never seen a copy nor heard one trade.

The collection at the University of Arizona began with a later installment of the Bukowski Archive, and unless a copy of the offprint has been supplied from someone other than those dealers, agents mentioned here, it also lacks this early rarity: the curator of the collection was not contacted.

The present copy is the only one other than the copy at UCAL, Santa Barbara, I can locate.

condition: Covers lightly rubbed. Page 17 bears a 3/8" tear at bottom. A fine copy.

contexts for value A: the modern oeuvre: First, or early books by other modern writers which provide perspective for the evaluation of **A SIGNATURE OF CHARLES BUKOWSKI POETRY**, include:

**POEMS.** W.H Auden. 1928.Frognal, the author's first book partly printed by Stephen Spender for private distribution, in an edition of between 30 and 45 copies (12 accounted for). \$10,000.

**QUAINT FRAGMENT Poems Written Between the Ages of Sixteen and Nineteen.** Lawrence Durrell. 1931.London. The Cecil Press. his first book printed as an exercise by Cecil Jeffries in an edition of less than 10 copies (4 accounted for). \$12,000.

**TEN POEMS.** Lawrence Durrell. 1932.The Caduceus Press. London. 12 signed copies. \$4,000.

**TRANSITION: POEMS.** Lawrence Durrell. 1934.London. The Caduceus Press. \$3,000.

**TWILIGHT.** Robert Frost. 1894.Lawrence,MA. two copies printed (?) His first book. \$40,000.

**HOWL FOR CARL SOLOMON.** Allen Ginsberg. 1955.San Francisco. The author's first book, produced in an edition of about 50 copies. \$5,000.

**SIESTA IN XBALBA AND RETURN TO THE STATES.** Allen Ginsberg. July 1956."Near Icy Cape, Alaska, At the Sign of the Midnight Sun." Produced by the author in an edition of about 50 copies. \$3,000.

**A LUME SPENTO.** Ezra Pound. 1908.Venice. 150 copies.  
The poet's self-published first book. \$20,000.

**A QUINZAIN FOR THIS YULE.** Ezra Pound. 1908.London.  
Pollock. 100 copies.

**A QUINZAIN FOR THIS YULE.** Ezra Pound. 1908.London.  
Pollock for Elkin Mathews. 100 copies (called a second  
issue by Gallup, this may be a second printing). \$18,000.

**POEMS.** William Carlos Williams. 1909.Rutherford,N.J.  
100 copies (2 accounted for).

**POEMS.** William Carlos Williams. 1909.Rutherford,N.J.  
The second state of the poet's first book: 100 copies (12  
copies accounted for). \$15,000.

**MOSADA A Dramatic Poem.** William Butler Yeats. 1886.  
Dublin. The poet's first separate publication, an offprint  
from the DUBLIN UNIVERSITY REVIEW Vol.2 No.6, issued  
about three months after the issue of the review, in  
printed covers, in an edition of 100 copies (less than 15  
copies accounted for). \$35,000.

The prices given for these books come from a guide com-  
piled by Allen Ahearn, entitled **BOOK COLLECTING: THE**  
**BOOK OF FIRST BOOKS.** 1986.Quill & Brush.Rockville,MD.  
His listings represent prices from booksellers catalogues,  
prices realized at auction, and estimates suggested by a  
number of major literary bookdealers in North America.

**contexts for value B: the Bukowski canon:** Other rarer  
Bukowski items adding perspective to the evaluation of  
**A SIGNATURE OF CHARLES BUKOWSKI POETRY,** their  
prices estimated by Al Fogel, either in 'FOGEL'S TOP  
TEN' (p38 of his checklist) or reported by Barker in his  
guide, include:

2	HARLEQUIN Vol.2 No.1. signed.	\$3,000.
6	FLOWER, FIST AND BESTIAL WAIL. 200 copies.	\$650.
7	A CHARLES BUKOWSKI ALBUM. 5 copies.	\$10,000.
8	BUKOWSKI SIGNATURE 2. 6 copies.	\$3-5,000.
9	LONGSHOT POMES FOR BROKE PLAYERS. about 200 copies.	\$750.
11	POEMS AND DRAWINGS. 500 copies.	\$500.
26	THE GENIUS OF THE CROWD. 103 copies of which many were destroyed.	\$850.

The introduction in Fogel's checklist is dated Winter 1982, making most of these prices almost six years old (prices for 7 and 8 are reported by Barker: 1983). All prices in this catalogue are in U.S. dollars.

value: A SIGNATURE OF CHARLES BUKOWSKI POETRY may be the most valuable Bukowski publication of all, both by reason of limitation and precedence. It not only precedes the two titles closest in limitation, but may in fact precede his first regularly published book, adding to its significance that of the author's first book issued. Of the three publications issued earlier, the first, actually only a fascicule section of a portfolio, was produced in an edition of 1000 copies; the last, a broadside, had 50 copies distributed; and HARLEQUIN Vol.2 No.1, the middle publication, is not entirely comprised of work by Bukowski (Fogel p42: "devoted almost exclusively to his work"), with about 10 copies accounted for.

Fogel acknowledges on page 38 of his checklist that the Bukowski issue of HARLEQUIN is "The most sought after of all Bukowski publications," but also recognizes the relative values for the three offprint chapbooks to be greater than the value of this rare mag issue.

The copy of **A SIGNATURE OF CHARLES BUKOWSKI POETRY** held in the Bukowski Archive at UCAL, Santa Barbara, reduces the number of potential copies available to collectors to the limitation of the putative OUTSIDER offprint, **A CHARLES BUKOWSKI ALBUM**, predicated the evaluation of the present copy on similar criteria to those used by Fogel in guessing \$10,000 as the value of the OUTSIDER offprint. (Although I'm not necessarily agreeing with this estimate, it must be remembered that Fogel was one of the most determined and serious collectors of Bukowski material, who knew, better than most, not only what prices these things were offered to him for, but also what he was willing to pay: his values for all but the offprints reflect the consensus from all catalogs I have studied).

The relative values of offprint chapbooks of these limitations next to say the value of one of the surviving copies of **A GENIUS OF THE CROWD** (more than half the edition of 103 copies destroyed; value - \$850), must reflect the relative availabilities: five copies of the present offprint compared with (what?), say five or six times that many of the later book, not yet institutionalized; and this factor qualified by precedence.

The register of values for very limited early publications by significant modern writers establishes the other point of reference for speculating the value of **A SIGNATURE OF CHARLES BUKOWSKI POETRY**. This context does not imply the relative significance of Charles Bukowski with the other authors illustrated; the criteria of taste, fashion and relative significance, applied to the question of value, by nature more arbitrary than bibliographic criteria (such as limitation, precedence, condition, and scarcity), are subordinate considerations (and should be) in the determination of value. What is established by this register is the ballpark in which the exercise has meaning.

The question of value for offprints remains a grey area of bibliographic significance for a surprising number of bibliophiles. Generally the earlier in the author's canon the offprint comes however, the less the reflex to dismiss the thing as a second class cultural artifact applies. Yeats's **MOSADA A Dramatic Poem** establishes an unequivocal antecedent for the value of early offprints relative, not only to the author's canon, but also within the greater context of all modern literary publications. The inclusion of the two Ginsberg pamphlets serves to extend comparison to a more contemporary matrix.

**A SIGNATURE OF CHARLES BUKOWSKI POETRY**, authentic in origin and provenance, limited to six copies, important as one of the author's earliest separate publications, in fine condition, and the first copy offered for sale; together with a near fine copy of TARGETS 15, the third Bukowski signature; here offered \$7,600.

CHARLES BUKOWSKI A SIGNATURE OF POETRY.

September 1963.TARGETS 15.Casabuelo, Sundia Park,N.M.

format: Self-covered paper wrappers,  $9\frac{1}{2}$ " tall by  $6\frac{1}{2}$ " wide, saddle-stitched, fore-edge untrimmed, comprising pages [2]-[21] of the September 1963 issue of TARGETS A Quarterly of Poetry 15, edited by W.L. Garner & L. Alp-augh; pages [2] and [21] each a drawing by Ben Tibbs. The entire issue runs [40] pages. Bukowski's contribution is described rear as "(TRIPLE SIGNATURE); it includes six poems running 17 pages.

provenance: Al Purdy's copy, received from Bukowski early in 1965.

scarcity: Apparently the last issue, TARGETS 15 seems to be in short supply. I can find no record of a copy offered for sale. This is particularly notable considering the catalogues examined: specialty lists, containing other little mag appearances, exclusively devoted to Bukowski; such as 1983 BUKOWSKI LIST #1 from the Baroque Book Store in Hollywood; UNDER THE INFLUENCE, Jeffrey Weinberg's Catalogue 25 (335 items); BY AND ABOUT BUKOWSKI, recently issued by Michael Sherick, Bookseller in Santa Barbara. TARGETS 15, appears in Dorbin as six entries in the periodicals section (C198-203) without reference to the group as a feature provided a special title. Fox also lists the entries but not the feature title. And neither Fogel nor Barker seem to be aware of this third

TARGETS Bukowski signature: Fogel, in his section '10 IMPORTANT BUKOWSKI MAGAZINE/ANTHOLOGY CONTRIBUTIONS' (p42), lists stuff like SATIS 5 (containing "the first full length critical review of Bukowski's work"), and THE OUTSIDER #3, but not TARGETS 15; and in Barker's 'SELECTED PERIODICALS...' section (pp39-50), where the complete issues of TARGETS 4 and 7 are listed with prices greater than for all but three other entries (ie THE NAKED EAR #9; HARLEQUIN V.2 N.1; and COFFIN I), there is no mention of either TARGETS 15 or of any third Bukowski signature buried there. Many catalogues of rare book dealers, notably those of Maurice Neville and of Joseph the Provider Books, with large sections of Bukowski material offered, prove equally barren. And even though little magazines are generally not highly enough regarded in the book trade to be regularly catalogued, it is notable an issue half devoted to a poet as well-recognized and saleable as Charles Bukowski (particularly an early appearance like this) hasn't been recorded somewhere (beyond the two casual references in Dorbin and in Fox). The Charles Bukowski Archive at the University of California, Santa Barbara, which holds nearly a complete file of TARGETS magazine, is missing issue 15. The Bukowski collection in the Doheny Library at the University of Southern California, Los Angeles, (see Maurice Neville catalogue 13) does include a copy of TARGETS 15. It looks like this final issue may have been only casually distributed.

reference: **BOOK COLLECTING: THE BOOK OF FIRST BOOKS** By Allen Ahearn. 1986.Quill & Brush.Rockville,MD.

**THE LITTLE MAGAZINE IN AMERICA: A MODERN DOCUMENTARY HISTORY** Edited by Elliott Anderson and Mary Kinzie. (Novem 1978)Pushcart Press.Yonkers,NY.

**CHARLES BUKOWSKI: A BIBLIOGRAPHIC PRICE GUIDE FOR COLLECTORS AND DEALERS** Compiled By David Barker. 1983.Salem,Oregon.

**THE BUKOWSKI/PURDY LETTERS A Decade of Dialogue 1964-1974** Edited By Seamus Cooney. (Novem 1983)Paget Press.Sutton West/Santa Barbara.

**A BIBLIOGRAPHY OF CHARLES BUKOWSKI** By Sanford Dorbin. 1969.Black Sparrow Press.Los Angeles.

**BUKOWSKI CHECKLIST** [by] Sandy Dorbin [p16 in SMALL PRESS REVIEW #16 Vol.4 No.4]. May 1973.Paradise,Ca. Edited by Len Fulton; special issue editor: Tony Quagliano.

**CHARLES BUKOWSKI: A COMPREHENSIVE CHECKLIST (1946-1982)** By Al Fogel. (Octo 1982)The Sole Proprietor Press.Miami.

**CHARLES BUKOWSKI: A CRITICAL AND BIBLIOGRAPHICAL STUDY** By Hugh Fox. (1969)ABYSS Publications. Somerville,MA. [second printing]

**THE SERIF: Quarterly of the Kent State University Libraries** Vol.VIII No.4. Decem 1971. Edited by Alex Gildzen & Dean Keller. [special d.a. levy issue]

**A BEGINNER'S BIBLIOGRAPHY OF BUKOWSKI** [by Marvin Malone. p25/6 of THE WORMWOOD REVIEW #24 Vol.6 No.4.] 1966.Storrs,Ct.

**A BIBLIOGRAPHY OF THE BLACK SUN PRESS** by George Robert Minkoff With an Introduction by Caresse Crosby. 1970.Great Neck,N.Y.

**SECOND COMING** Vol.2 No.3. (1974)San Francisco. Edited by A.D. Winans. [special Bukowski issue]

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